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ABSTRACT

The teaching guide for use with accelerated elementary school students contains suggestions for independent reading activities, a list of independent reading books for beginning readers, and suggestions for creative activities. Stressed is the value of sharing enthusiasm about books to spur independent reading. Suggestions are given for talking about books, writing to share books, dramatizing books, using audiovisual aids, writing poetry, writing about oneself, making things as a result of a book, developing skills through books, reading newspapers and magazines, and using books with older children. Listed are approximately 400 books for independent reading by beginning readers. Examples of suggestions for creative activities provided include writing poetry about colors or nature, writing stories about topics such as "If I had the pouch of a kangaroo...", writing group stories or poems (for primary grades), writing a story in Indian picture writing, writing a biography, and using mood music to write about feelings. (DB)

ED 093143

INDEPENDENT ACTIVITIES for ACCELERATED STUDENTS

INDIVIDUALIZED READING INSTRUCTION for STUDENTS

RAPIDES PARISH ESEA
TITLE III PROJECT

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Section I

Introduction

Once a child has mastered the fundamentals of reading, and reading has lost its charm as a learning act, what can be done to keep him reading and liking it?

Requiring reading is one way to keep a child reading. However, assigning reading doesn't necessarily insure that the child will enjoy reading and continue reading when it is not assigned. In fact, continuously assigning reading may turn a child off to reading outside of school in which case this valuable tool to enjoyment and knowledge is weakened or lost. If a child's reason for reading is not always "because I have to," then as educators we feel we're on the right track.

What is it then that will spur a child to read besides the dictatorial system of teacher request? Probably the most effective way, yet the hardest to define, is the sincere enthusiasm the teacher can generate about a book or story. The teacher must be sincere in her feelings about the book or story she is trying to get the child to read and enjoy. Therefore, a teacher can not do this with every book or story. This apparently narrows the scope of reading materials to be used. This is where an equally effective method to spark children's reading comes into play. One child can get a class interested in reading a book he sincerely likes. A way to accomplish this which works for the teacher as well is to use a sales pitch approach. The child or the teacher gives the class a sales pitch as to why they should read the book, then lets the class members raise their hands if they're interested and the child can choose whomever he wishes to borrow the book first. There are many more ways to develop this, with posters and cassettes the children have made about the book, dioramas, etc., the point being that the other children feel this excitement enough to be interested in reading the book or story.

Another reason a child can have for reading besides the excitement generated by others is the pertinence of the reading material to his immediate self. It is not enough for a teacher to say, "you'll need to know this story or book for further use," for how many adults read for a far-off future goal? What a child needs is a reason for reading at the time in space he now inhabits. One way to do this is to offer the child the reading of his present experiences and that of his friends. Writing their own stories and books, newspapers, cartoons and letters are a few ways to do this. Tying reading with other subjects is another, as long as those subjects don't necessarily require reading but spark it. For example, many of the new science kits are experimental in their approach and spur the child to research and expand on what he has done.

Once a child has started picking up books on his own, it doesn't mean that the job is finished, for reading is just a tool to knowledge and can be expanded beautifully into many fields. Projects involving art, dramatics, music, etc., can be a natural part of reading for the child and also

an enjoyable part. A teacher can really develop on this by again lending her own enthusiasm in this area. The teacher should work along with the child and value the child's expression as a unique, individual interpretation to be respected and valued. The teacher should try to expand her own experiences in this field to offer as many outlets as possible for the children.

Thus, it is the teacher who can be the catalyst to spark her students into a bonfire of avid readers. It doesn't mean a teacher has to become as a child, but must expand on her sensitivity of the child's world. Once a teacher has become sensitive to the world of the child, she can read children's books and be genuinely excited about what they can do for her class; also, she can and should work along with the child on the projects which expand the world of reading expression, moving among the children and pick up and expand on their excitement as children. Be excited for the excitement reading can bring!

TALKING ABOUT BOOKS

Anatole, by Eve Titus, Wittlesey House, McGraw-Hill Co., Copyright, 1956, Second Printing, 1957.
Curious George, by Hans A. Rey, Houghton Mifflin, 1966.
*Two Hundred Rabbits
*Wild Anamils and Their Babies
*What Makes It Go? What Makes It Work?
*What Makes It Fly? What Makes It Float?
Sam Bangs and Moonshine, by Evaline Ness, Holt, Rinehart, Winston, 1966. ($3.59)
*Do You Want to be My Friend?
*Dinner's Ready
I Want To Be Series, by Carla Greene, Children's Press, Copyright, 1960.

*Book Review Included

Adults may add considerable incentive for children to discuss books they have read as well as inspiring the children to read books they might not otherwise consider. Authors, illustrators or anyone connected with publications are wonderful guests and are often willing to spend two or three hours in the classroom. If one considers how much more significant any book may be made through the children discussing it with someone they may identify with the book chracters, the number of adults available is unlimited. I Want To Be Series. by Greene, would be helpful here. Contact your speaker early enough so you may chat together about what might interest the children and help the invited guest to become excited about what he has to offer the children, as well as setting him at ease. Suggest children would like to know how he came to do whatever it is that he will discuss, how he feels about the task. It is generally helpful to suggest how much children like manipulating tools, handling materials, making things and even trying on work clothes. It will also be more intimate for

the children and less overwhelming for your guest to arrange for the guest to chat with the children in small groups.

A tape recorder can do much to enhance children's discussions of books. Children enjoy pretending to talk with a book character. If a recorder is placed behind a picture of their favorite book character, e.g, Curious George, and one or two youngsters pretend to chat with the character, a larger group of children will be stimulated to discuss and read the book upon hearing the tape.

Many children enjoy role playing as interviewers, while others role play book characters, authors and illustrators. A discussion beforehand among the participants will help the children phrase some of the questions they would like to ask a book character, author or illustrator as well as possible answers. If the children are free to think of the situation as a "just pretend," relaxed one, they may move on to producing a radio interview program which could easily contain other elements such as an advertisement of the book or a radio station.

Children may enjoy a debate which is based upon a book character's point of view. These characters needn't necessarily be humans, of course, and after hearing a read aloud book such as Anatole, by Eve Titus, it might be good fun to debate how Anatole would solve a given situation or which point of view he would take regarding bicycle safety rules as they exist in the children's community.

Play phones borrowed from younger children or donated by older children who are no longer using them make an excellent prop for role playing. With a small group of children, a teacher could ask one youngster to phone and another youngster to answer the call.

Children are encouraged enjoy reading science books after they have been asked to think of something to put in a huge capsule to be opened 5,000 years later. Explain that they should be specific in describing how the object is used. Record this information yourself for the children and ask them to draw pictures further describing how the item is used. This may all lead to a discussion of fossils and history and how we learn about people from the past.

Make it a point occasionally when reading a story such as Sam Bangs and Moonshine to the children not to show the illustrations but let them think seriously about how they would illustrate a story. After they have had a chance to discuss among themselves what ways the story might be illustrated, have them make actual illustrations if they like. Some children may enjoy working with another child as co-illustrator and some may enjoy trying illustrations for a book other than the one which was discussed.

Children's Book Reviews

1. Title: DINNER'S READY
2. Author: Anne Neigoff
3. Publisher: Albert Whitman & Co.
4. Copyright date: 1971 5. Price: _____ 6. Pages: 31
7. Illustrator: Charles Lynch 8. Ages: 6-8

Excellent for classroom discussion. The illustrations are clear and on every page. Explains "consumer," "food inspectors," "orchards" and other words used in the preparation of food stuffs for marketing.

This is a good book to be used by the whole class or in small groups for later discussions and further study of specific interest areas.

1. Title: TWO HUNDRED RABBITS
2. Author: Lonzo Anderson and Adrienne Adams
3. Publisher: Viking Seafarer Edition
4. Copyright date: 1971 5. Price: 95¢ 6. Pages: 32
7. Illustrator: _____ 8. Ages: 3-5

An enchanting fairy tale with a surprise ending. Delightful to read. fun to imagine with children's favorite items included, rabbits, castles, kings, magic, and best of all, a very happy ending.

Can be used to discuss medieval times, castles, harsh kings.

1. Title: WILD ANIMALS AND THEIR BABIES
2. Author: Jan Pfloog
3. Publisher: Golden Press
4. Copyright date: 1971 5. Price: $3.95 6. Pages: 69
7. Illustrator: _____ 8. Ages: 3-9

The animals in this very well-illustrated book are shown in their natural habitat. The colorings of the background and the animals themselves are especially good. Besides the usual bears, tigers, and elephants, many unusual animals such as Gibbons, African Buffaloes, Cheetahs and Caribou are pictured. An excellent read-aloud book that offers many discussions on animals, foreign lands and their natural protections.

1. Title: WHAT MAKES IT GO? WHAT MAKES IT WORK? WHAT MAKES IT FLY? WHAT MAKES IT FLOAT?
2. Author: Joe Kaufman
3. Publisher: Golden Press
4. Copyright date: 1971 5. Price: $3.95 6. Pages: 93
7. Illustrator: Joe Kaufman 8. Ages: 6-10

A wonderful, much-needed book for home and school. The answers are quickly and easily understood. The illustrations are simple but complete. While all the answers to most "what" questions are answered, it contains many just-think questions to encourage discussion, thought and new ideas and conclusions on part of the reader. Although written for young readers, older ones find this book lots of fun and informative also.

Uses: discussion, projects, art, more detailed readings, etc.

1. Title: DO YOU WANT TO BE MY FRIEND?
2. Author: Eric Carle
3. Publisher: Thomas Y. Crowell Co., New York
4. Copyright date: 1971 5. Price: $4.50 6. Pages: 28
7. Illustrator: Eric Carle 8. Ages: 3-5

Though told almost without words, this book can be lots of fun for the young child. With a little help from the teacher or parent, the child tells the story himself as he looks at the colorfully illustrated animals.

Fun to hear each child "read" a little differently but all ends well as the mouse finally finds a friend.

WRITING TO SHARE BOOKS

Winnie the Pooh, by A.A. Milne, Dutton, 1961.
A Bear Called Paddington, by Michael Bond, Houghton Millflin, 1960.
B is for Betsy, by Caroline Haywood, Harcourt Brace, 1939.
Eddie's Pay Dirt, by Caroline Haywood, Morrow, 1958.
Here's a Penny, by Caroline Haywood, Harcourt Brace, (no date).
Alice in Wonderland, by Lewis Carroll, Doubleday, 1956.
*Mr. Turtle's Mystery
The Grimm Brothers Fairy Tales, C. Scribner & Sons, 1920.
Developing Children's Perceptual Skills in Reading, by Lyndia A. Duggins, Madiax, 1968.
The Case of the Hungry Stranger, by Crosby Bonsall, Harper Row, 1963.

(Continued)

(Continued)

The Case of the Dumb Bells, by Crosby Bonsall, Harper Row, 1966.
The Case of the Cat's Meow, by Crosby Bonsall, Harper Row, 1965.
Stuart Little, by E. B. White, Harper Row, (no date).
*Somebody Hides
What Whiskers Did, by Ruth Carroll, Waick, 1965.
Talking Without Words, by Marie Hallets, Viking Press, 1970.
Favorite Just So Stories, by Rudyard Kipling, E. M. Hale, 1962.

*Book Review Included

When children realize the potential of books, the fun that can be had from them and their attribute of communication, they can become very enthusiastic about "sharing" stories and very ready to "write to share books."

At first they enjoy dictating stories to the teacher or teacher's aide - stories about themselves and their families, stories that may be rehashes of books they have read, programs they have seen and so on. These may not be very creative by adult standards but they are the results of creative thinking. The stories can be stapled together for a class booklet of creative writing. Children get great enjoyment from reading and re-reading their own stories and they acquire confidence and self-pride and so can be led on to read those of others.

Anything and everything can inspire youngsters to write a story or "make a book."

They often want to make up their own myths after they have enjoyed hearing some read to them. There are the Greek myths - the heroes and gods enjoy perennial fame. There are all the fairy stories from various cultures and various countries - besides the famous Anderson, Grimm, Lang and so on. There are the legends from various countries which often children are able to accept in a subtle instinctive way as being a background to the country concerned. Very many of these stories are adaptable to several media - for instance, incidents from the stories of Ulysses, Hercules or the Golden Fleece lend themselves very much to drama or mime or frieze work or "cartoon" story work.

Similarly, the "why" stories or "How it came about" stories can tickle the fancy of children and so amuse them as to move them to invent some of their own.

Sometimes children like to write a sequel to a book they have read (try: The Further Adventures of Stuart Little) or even change the ending when they are older. Series of stories about the same characters give children a feeling of friendship with the person or animal concerned and consequently they feel free to create new situations and weave fresh tales. Carolyn Haywood's books, family stories, the Beatrix Potter stories (the latter though not a series) all have this element.

These same characters often give children the idea of getting into direct communication. Letters to favorite story book characters may result. Also, publishers and authors are good enough to reply, particularly if a self-addressed envelope is included. A reply from the author can make the child's day.

Another piece of fun for children is when they place a character from one book into another - can you believe in Linus talking with Tom Thumb? Children can and they will write and talk about such conversations and meetings.

Given a situation (problem, comedy, fantasy) children can devise their own ending. Sometimes a group, or even a class, like to begin a story together and then go their separate ways. Mystery stories have this appeal for children and with care can produce amusing or scaring results. It's possible to buy a whole book of unfinished stories or to collect them from CEA Magazine.

A variation on this is to provoke ideas by putting up props on a flannel board and leave the writing to the children's imaginations.

There are many topics, ideas and suggestions which will result in good story, e.g., Why I Hate My Little Sister (or Brother), When I'm in School I Feel Like . . ., If I Had a Million Dollars I Would . . ., One Night had a Dream and/or On the Way to the Movies. . .

. . . . Another excellent way of getting children to work and yet take the burden of a complete story off them is to get them to read the pictures of a story book. Ruth Carroll has even written "stories without words" - What Whiskers did, The Chimp and the Clown, The Christmas Kitten - the illustrations in these books just cry out to be read. As the Kirkus Reviews says about Whiskers,"it's a textless book of well-drawn pictures so clear in story intent that the small child who wants to read to you before he has learned how, can fake along like a master."

Another use for wordless books is to cut up the books and paste on Language Master cards. Groups of three children can plan scripts for each book and record them on the cards. The scripts can be printed on the backs of the cards for individualized reading.

Or the large cards for the Language Master can be used. A picture is clipped to the card and the children make up a story and write it on the back of the card and then record it on the Language Master. The results are often very interesting.

A further variation is to make a filmstrip very simply on a long piece of paper and run it through a cardboard box - with an accompanying commentary which often varies at each showing.

Of course, children love fun things and will spend a great deal of time and energy in creating. They love mini-books and also the Tall Tall books, especially the ones where the pages are in three parts and each part can be turned independently with hilarious results - crazy stories can develop from these ludicrous illustrations.

Comic strips need no elaboration but have great value in stirring children into life and giving them pleasure.

Funny cards or poems give the same release.

They also like to write stories in code which may be somewhat limiting as to style but it is amazing how children will work in such situations

Indian Symbols

Numerical Symbols

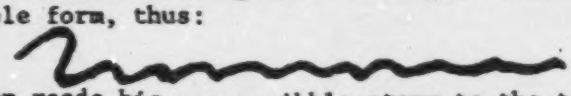
The Alphabet for the Deaf

Secret Codes of ICAB

can all be utilized.

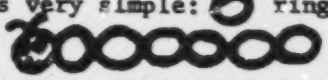
They also use great inventiveness in illustrating idioms and comparisons or individual words.

All this writing does not exclude the non-writer or non-speller. Dr. Lydia Duggins (University of Bridgeport) has evolved a method of non-writing. The child puts what he wishes to say in scribble form, thus:

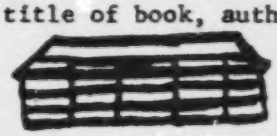


He then reads his own scribble story to the teacher or class. Later as he becomes acquainted with the letter sounds, he may try to incorporate these into his scribble writing, thus:

Sometimes children like to have a communal record of the books they have read. There are many ways of doing this. Three ideas are: The Learning Tree, The Bookworm, and The Brick House. A child fills in a leaf for every book he reads during the autumn and pins it on the tree. The leaves can be pinned in a pile when winter comes and snowflakes may take their place - of course, flowers in spring. The bookworm is very simple: O rings around titles put together behind a head.



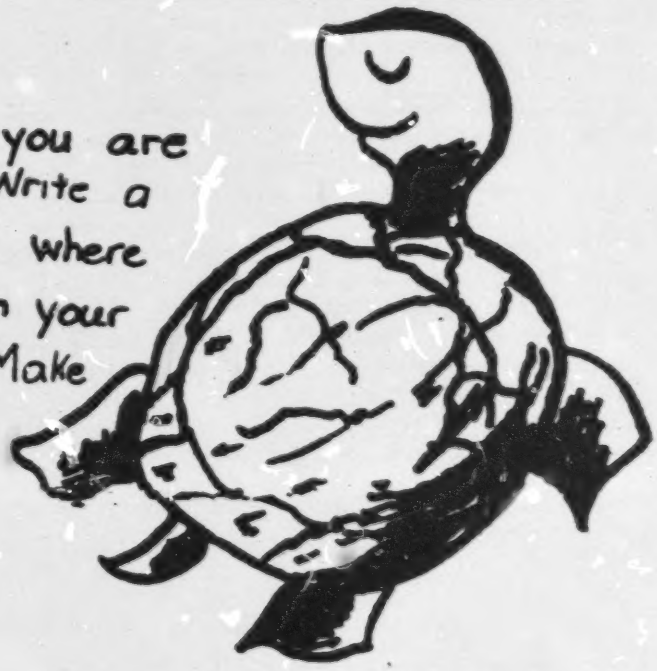
No limit, no artistic flair needed. The house is constructed brick by brick, with title of book, author and reader's name on display on each brick.



Children's Activity Sheet

1. Title: MR. TURTLE'S MYSTERY
2. Author: Betty Miles
3. Publisher: Alfred A. Knopf
4. Interest Level: K-3
5. Readability: 3.0

Pretend that you are Mr. Turtle. Write a story about where you went on your adventure. Make a map of Mr. Turtle's Travels.



1. Title: SOMEBODY HIDES
2. Author: Eileen Daly
3. Publisher: Golden Press
4. Copyright date: _____ 5. Price: $1.00 6. Pages: 10
7. Illustrator: Dagmar Wilson 8. Ages: 2-5

Young children 2 - 5 will love the guessing game in this book. Familiar pets are hiding throughout the hard-covered pages.

Good used as discussion of cats, dogs, bunnies, horses, pigs, etc., as pets. Children can take part guessing whose tail, or ears, are peeking just behind the next page or writing animal riddles.

Dramatics

Shake Hands With Shakespeare, by Albert Cullum, Scholastic Book Services.
Pocketful of Cricket, by Rebecca Caudill, Holt, Rinehart, Winston, 1964. ($3.27)
Mei Li, by Thomas Handforth, Doubleday, 1938.
Red Flannel Hash and Shoo-fly Pie, by Lila Perl, World Book, 1965.
Where the Wild Things Are, by Maurice Sendak, Harper Row, 1963.
This is Paris, by M. Sasek, Macmillan, 1959.

You may enjoy reading Shake Hands with Shakespeare by Albert Cullum for yourself. Though it is written about dramatics for intermediate aged children, it helps to expand one's mind to include the tremendous opportunities for younger children. Children's needs for dramatics stem in part from their desire to sort out who they are, thus varied experiences offer not only stimulation for reading but self-knowledge.

A dress-up box of old clothes and a full-length mirror help children to more readily dramatize and identify with book characters. Some children enjoy coming to school dressed as book characters.

Young children may begin comfortably by pantomiming nursery rhymes which they know by heart. Acting out well-known tales (The Three Bears) spontaneously is one of the next easiest steps. It is quite possible for several casts to act out any story as you tell it dramatically.

If you are reading about another culture, it is sometimes fun to dine out in international style. For example, children may enjoy a Japanese dinner. A roll of paper lying flat on the floor covered with child-made decorations, dishes drawn right on the paper and whatever other props the children may think to add may turn snack time into a communal pleasure.

Another help to encouraging more reading about places in this country, as well as outside, may be sliding into a good trip. You'll need some good travel slides, passenger chairs(mark your classroom chairs as passenger seats), tickets which the children make in advance, captain and stewardesses (if there are no hats in the dress-up box, make some.) Before the trip, you may even have the children make travel posters and they certainly may enjoy sending a postcard at some time during their trip.

Body movement may enhance the pleasure of reading books. For example, after reading Where the Wild Things Are, you might like to try having the children make their own masks, to be used while they improvise a dance to some spooky music.

Choral speaking, though it at first appears a bit more restraining, may be done quite creatively and can spring from that one child who instinctively likes poetry well enough to have mastered a special poem or simply from nursery rhymes which the children have memorized. By children working out simple and appropriate gestures, choral speaking may come quite alive and be a pleasure for those participating.

Though radio programs appear to lack spontaneity as an activity, they need not. With a mock-up microphone, a child who has enjoyed a book may select a few friends to play the characters in the book he has read and may even get them to produce an amusing lead-in as well as commercials.

Puppets have been left till last because without a doubt they have the greatest number of possibilities. Children may make their own puppets or use commercial ones to act out a story they have read or heard. Since children feel not they themselves but the puppet is the actor, puppets seem to encourage the greatest freedom of expression. It is truly helpful to encourage audience participation and it is surprising how aptly puppets may answer and increase audience participation once you have asked the first question.

Audio Visual

Mother, Mother, I Feel Sick, Send for the Doctor Quick, Quick, Quick, by R. Charlip and B. Supree, Children's Press, 1966.

Le Ballon Rouge (The Red Balloon), by Albert Lamorisse, Doubleday (no date).
Little Blue and Little Yellow, by Leo Lionni, Obalenski Ivon, Inc., 1959.
The Circus in the Mist, by Bruno Munari, World Publishing Co., 1969. ($4.86)

Children may have one of their most exciting book experiences by your first encouraging them to bring in a photograph of themselves to be used on the cover of a story book they dictate about themselves. If you are fortunate enough to have a Polaroid camera available to you and can afford to let the children photograph one another, they may produce even more books to share among themselves. If they photograph pets in the room or people throughout the building and children on the playground, enjoying these photos may be a stepping stone to a great many books.

Any activity with photography may be happily augmented by the children enjoying The Red Balloon. This book, in fact, having been written after the filming of The Red Balloon is an exciting example of photography resulting in a book. The film may be available in the children's resource center nearest you.

If visual effects with help of photography are impossible, don't despair of exciting the children visually. Present Leo Leonni's Little Blue and Little Yellow with the help of some colored cellophane on a flannel board. When "Little Blue" meets "Little Yellow," the children will actually see "Little Green." The children will enjoy telling other stories about "Little Red" and "Little Yellow," etc.

Or you might like to try the following suggestion: after children have read Bruno Munari's Circus in the Mist, allow plenty of time for them to examine each page and then supply them with waxed paper, colored construction paper, colored tissue, paper punch, etc., and be prepared for the pleasure of the especially intriguing books they themselves will make.

It is quite possible for children to make their own slides, filmstrips and films. This requires purchasing special supplies but the results are worth the time and money. You may also have slides of children's illustrations of a particular book produced commercially.

If you are fortunate enough to be in a school system where there is video taping equipment available somewhere, do plead for an occasion to use the equipment for your children to see themselves discussing books, reading stories or doing exciting scenes from various books.

One cannot be intrigued by visual effects without considering the fun the children may have producing sound effects tapes for certain stories. There are records available on just sounds, such as airplanes, cars, haunted houses, etc., but children can be amazingly inventive without any commercial assistance. Many books may be read by two or three youngsters and they may gather all the materials necessary for sound effects, rehearse and then tape the story with the effects for the whole class to enjoy at another time.

POETRY

Rain Makes Applesauce, by Julian Scheer
Reflections on a Gift of a Watermelon Pickle, compiled by Stephen Dunning
Miracles, collected by Richard Lewis
Wishes, Lies, and Dreams; Teaching Children to Write Poetry, by Kenneth Koch
Haiku for You, by Maeve O'Reilly Finley
Hailstones and Halibut Bones, by Mary O'Neill
Typewriter Town by William Jay Smith, E.P. Dutton, Inc., 1960
In a Spring Garden, Edited by Richard Lewis, Dial Press, 1965
Time for Poetry by Mary Hill Arbuthnot
Rainbow in the Sky by Louis Untermeyer

There are many ways of encouraging children to read poetry. One which becomes most effective if artfully handled is reading poetry to the children. But like all else which is offered to children, listening to poetry cannot be scheduled if the experience is to have meaning. On some days, just before going outside or just after coming in, a nature poem may be significant. Encourage the children to concentrate on their sensory impressions. Feel and smell the grass, the ground, the leaves, the trees, etc. Feel the air as they run through it, twist and roll. Close their eyes and listen for sounds that they never heard before.

Just as poetry may not be most effectively experienced according to the position of the hands of the clock on the wall, it is a rare poem that may catch the attention of every single child at once. Perhaps it is unfortunate that it is also rare to find a teacher who reads enough poetry herself to frequently find a poem she thinks a particular child or two or three children simply must hear, because the poem may say what they have said another way or because the poem expresses something she senses they have felt or are ready to feel. Such a teacher will somehow find the moments to share such an experience and the children she teaches will have a sensitivity for poetry that might otherwise never exist.

Another significant way to encourage children to enjoy reading poetry is to give them opportunity to write some of their own.

The newly published Wishes, Lies, and Dreams: Teaching Children to Write Poetry, by Kenneth Koch, may help you to achieve very imaginative and exciting results by stimulating children through familiar themes and repetitive forms. No attention is paid to rhyme. For example, have the children begin every line of their poem with

I wish . . .

or

I used to be . . .
But now I am . . .

or

I seem to be . . .
But really I am . . .

or

The third eye can see . . .

Here is one outcome of this approach:

I wish I were an elephant to bathe
in the safari all my life.

I wish I were a ferris wheel to see
the whole block at once and I
could see all the happy faces
while children are riding me.

I wish I were a blade of grass
to have the snow quietly fall and
melt on me and feel and smell
when spring is near and feel the
clear rain dripping down on me.

Lynne Monahan, Gr. 3,
Bedford Elementary School

Koch also has some great techniques and specific ideas for poems on noises. An idea that has been used for a long while to encourage children to enjoy poems which deal with sounds is that of having a "brainstorming" session and compiling a list of all the noisy words that come to mind (crunch, thud, plop, crackly, etc.) Have the children discuss their feelings and images as they relate to the words. You can later extend the idea by classifying your list into heavy noises, soft noises, wintry noises, hungry noises, etc.

Group poems are another exciting experience which will interest children in reading poetry. They will also help to develop descriptive vocabulary and keen perception of all the senses. Starting with a topic such as wind, ask what we can say about the wind. What does it do? How does it make you feel? Can you see it? How do you know it is there? As children respond, put the ideas together. For example:

The Wind

See the wind!
It blows the leaves all around.
See the wind make them dance
Along the playground.

After such group experiences and some discussion, children may enjoy thinking up their own images for the beginning lines of poems. Here are some suggested starters:

The hurricane is an angry giant. . .
The fireplace is a big warm heart. . .
The wind is a gypsy. . .
The tree is a lady of fashion. . .
Happiness is . . .

Children often respond emotionally to color. As an introduction, tell the children that you are going to take them into the "backdoor of your mind" so that they may see the world through your eyes. Have them shut their eyes while you describe a picturesque scene without the use of color (describe a midnight scene, a beach scene, a fall setting, etc.) Discuss the colors that come to their minds. Discuss the emotions that they associate with the colors. Allow

them to choose brightly colored paper if they wish to write a poem. Reading from Hailstones and Halibut Bones, a collection of color poems by Mary O'Neill can also stimulate children to write. Their poems can be effectively mounted on tissue paper, construction paper, montages, or collages.

Unusually shaped poems: Discuss the possibilities of writing poetry in the shape of your subject. Typewriter Town is a good example. Examine ideas for round, square, or triangular poems.

The slithery snake crawled . . . . . .

After children have had many experiences in writing poetry with complete freedom and have heard many beautiful examples of Haiku, they may wish to try writing some Haiku of their own. Since this particular form of Japanese poetry uses five, seven and five syllables respectively and presents a word picture related to nature, it greatly appeals to children.

Fluffy feathers white.
Falling slowly on the ground.
It is snowing hard.

An activity which children may enjoy very much is creating their own music to accompany a favorite poem, written by themselves or a published poet.

Autobiography, Biography and Diaries

A Snake Lover's Diary, by Barbara Brenner, Young Scott Books, 1970.
I Was Kissed by a Seal at the Zoo, by Helen Palmer, E. M. Hale & Co., 1962.
Do You Know What I'm Going to do Next Saturday, by Helen Palmer, Random House, 1963.
If It Weren't for You, by Charlotte Zolotow, Harper & Row, 1966.
Story of Thomas Alva Edison Inventor: The Wizard of Menlow Park, by Micky Couperi
Helen Keller, by Stuart Grath, Dell Publishing Co.
**I Am Andy, by Charlotte Steiner, Alfred A. Knopf

Veryyoung children are usually quite willing to write and talk about what they know best - themselves. By capitalizing on this natural capacity, teachers can learn a great deal about the child. Books such as Do You Know What I'm Going to do Next Saturday might stimulate beginning readers to write their own books. Interesting titles are:

This Is My Life
My Name (Why I Do or Do Not Like It)
My Best Birthday
My Most Frightening Experience
The Time I Was Very, Very Bad

**See Appendix

The Dream I Most Remember
How I Feel When My Leg Falls Asleep
The Funniest Day of My Life
The Most Exciting Day of My Life
My Biggest Surprise

Adding photographs from home is fun. A very special book cover can be made by making silhouettes. Use an opague projector in a darkened room. Sit the child between the light of the projector and a large piece of paper. Trace the outline of his shadow, cut out and frame in black.

Autobiographies, biographies, and diaries help older children gain insight into themselves and grow in their appreciation of others. After reading A Snake Lover's Diary, by Barbara Brenner to the class, have the children keep a diary for a week, recording events and feelings rather than trivia. You might be surprised by the number of children who keep up the practice, and who are quite anxious to share their thoughts with you.

Empathy for needs and problems of others can also be aroused. After reading about Helen Keller or Thomas Alva Edison, children are often moved to discuss how it feels to be without sight or hearing. If they are blindfolded or wearing earphones, they are particularly keen to use the senses which are unimpaired.

Suggest that the children write biographies. They might write about another person in the class. Have the children pair off and interview each other to get the facts. You might have them write imaginary endings based on their child's choice of future, job, etc. They might even write a biography about their favorite pet.

A bit of role playing might be interesting. After through study, have a child respond to the interviewer's questions as Abraham Lincoln, Martin Luther King, etc.

MAKING THINGS

*Eric Plants a Garden
**Mary's Marvelous Mouse
Bread and Jam for Francis, by Russel Hoban, Harper & Row, 1964.
Crow Boy, by Taro Yashima, Viking Press, 1962.
Puss In Boots, by Marcia Brown, Charles Scribner & Sons, 1952.
The Wave, by Margaret Hodges, Houghton Mifflin, 1964.
Wingfrin and Topple, by Evans G. Varens, Jr., 1962.
*Book Review Included

A child who has become excited about a particular book ofen enjoys extending his enthusiasm to an art or craft activity. By making something, he can creatively attract others to the book and have the pleasure of sharing his reading.

** See Appendix

Using a large cardboard box and cutting out holes for their head and arms, young children enjoy turning themselves into giant, talking books. They can hardly wait to tell the class about all that goes on inside their cover. With a bit of encouragement they'll even become dancing books and sing of all they have to share.

A young illustrator often enjoys making a movie roll or cartoon of a story. Done on adding machine tape, this tape fits neatly into a cardboard box cut for viewing. Try turning an old favorite like Cinderella into a modern day cartoon. A group of children might make a large "full-length" movie using a large carton and rollers from wrapping paper. A tape recording of narration and sound effects would add extra pleasure.

Mobiles of book characters can be made from construction paper and drinking straws. Don't forget to add the bit of scientific balancing.

Books in which scenery is beautifully illustrated especially lend themselves to large murals. Try a special twist to mural making by a group needle work project. A large piece of burlap, yarn and needles are all the materials you need.

Introduce the children to the art of poster making. There are some fascinating posters on the market today and the children probably have some at home. Invite your art teacher in to talk about ways to create optical illusions and let the children try their hand at some real psychodelic book posters.

Children especially enjoy talking to others from the view of their favorite book character. This is especially exciting if the child is wearing a mask.

Masks of animal characters are especially interesting. Another way for children to disguise themselves as book characters is to decorate a large paper bagto use as a mask. Or you may have the children draw their character on a large paper bag, then cut him out. The children then staple edges leaving just enough space to stuff the character with newspaper strips. After he has been stuffed and stapled the rest of the way, he may be painted.

Small lunch bags make a great hand puppet when decorated, the fold at the bottom of the bag acting as the puppet's mouth. Children enjoy making and using these and little expense is involved. The children will also enjoy finger puppets, paper mache puppets and sock puppets.

Another type of puppet, the marionette, can easily be made by rolling and stapling strips of newspaper for arms, legs, head and trunk. Strings can be stapled to hold the appendages to the body and strings stapled from the appendages to a small piece of cardboard. Then paint. A puppet stage from a cardboard box can easily be made by cutting a rectangular hole in the box and using burlap for curtains.

Shoe boxes make great shells for dioramas. Children can make very

elaborate scenes from their stories and a written piece about the scene can be attached for curious on-lookers.

Children may also wish to make a model of their favorite book character from clay. For the more ambitious child, actual clay may be used and then fired for a permanent figure.

Montages are also fun and can be a great display for a book. After the child has made several of his characters and things associated with the characters and scenes in the book, he can arrange them on poster paper in unique and colorful ways. This is especially effective if different materials such as cloth, burlap, cellophane, etc., can be used to make the characters and related subjects.

Book characters may also be made from tissue or cellophane wrap cylinders. By adding colored paper, cloth and yarn to these cylinders which act as the base or trunk of the character, delightful and creative book friends emerge. Cut up egg cartons can also be used. The raised sections can be cut and assembled in any fashion and paint can be used to decorate them.

Every story can lend itself to creative activities in many ways not mentioned here. It just takes a little excitement, imagination and children.

Children's Book Reviews

1. Title: ERIC PLANTS A GARDEN
2. Author: Story and Photographs by Jean Hudlow
3. Publisher: Albert Whitman & Company
4. Copyright date: 1971 5. Price: _____ 6. Pages: 34
7. Illustrator: Hudlow 8. Ages: 5-8

This is a child's "do-it-yourself" on gardening. The story is simple and real as it explains each step of making a successful garden right up to eating the end product.

The photographs are excellent, especially the close-ups.

This book can be used as a project starting in class and ending in the child's home. It might especially be used for a child that needs to move around and do physical things.

Teaching Skills

Charlotte's Web, by E. B. White, Harper Row, 1952.
*Everything
*Elephant's Birthday Party

*Book Review Included

Although good books may be simply for enjoyment, incidental skill teaching often grows out of an enrichment activity. Children are often helped in organizing a sequence of events by participating in dramatizations and pantomimes or telling a flannel-board story. Cut-out characters and props can be backed with flannel and moved about to tell the story. Cut-up comic books or "Peanuts" books make excellent sequence cards. A good follow-up activity to "Charlotte's Web" is making a giant "word web." The web and Charlotte can be spun from yarn and the children can continually search magazines, newspapers, etc., for words to pin on that Charlotte would simply devour.

Children's Book Reviews

1. Title: EVERYTHING
2. Author: Richard Hefter & Martin Stephen Moskof
3. Publisher: Parents Magazine Press
4. Copyright date: 1971 5. Price: $3.95 6. Pages: 26
7. Illustrator: Richard Hefter 8. Ages: 3-8

Excellent for pre-readers and reading to groups from One Red Apple "A" to "26 Running a Race at Full Gallop, But How Can You Tell Who Is Winning The Black Ones With White Stripes or White Ones With Black Stripes Zebras "Z". This is a delightful to read, fun to look at, alphabet, number, reading, counting and color identification book. It certainly does cover everything! The children will love it again and again.

1. Title: ELEPHANT'S BIRTHDAY PARTY
2. Author: Betty Ren Wright and Joanne Wylie
3. Publisher: Golden Press Book
4. Copyright date: 1971 5. Price: $1.95 6. Pages: 20
7. Illustrator: Les Gray 8. Ages: 2-5

An excellent book to teach the preschooler shapes. Delightfully illustrated and fun to read, this book will certainly capture the attention of the youngsters. Rebus is used throughout and the children delight in calling the object out. The hard pages are sturdy and for little hands.

Newspapers and Magazines

Jack and Jill
Children's Digest
Kids

Children enjoy reading anything which pertains to them directly or indirectly. A children's newspaper is one possibility of making reading

more pertinent. A relatively simple newspaper involves the recording of children's news and thoughts on ditto paper to be run off for all those involved.

Or even more rewarding for the children - have the children write their own articles with some adult supervision. A newspaper such as this can have sections such as Class News, Sports (especially interviews), Editorials, Crossword Puzzles, a Comic Section, and even a Dear Abbey column.

A children's newspaper can be a catalyst for reading adult newspaper articles in which children find an interest. Articles that children find interesting can be shared with a group with a number of useful projects evolving. For example, an article on pollution may elicit doing campaigns to clean up a playground or designing a machine to handle the problem at hand.

Newspapers may also be used to spark a tall folk story or folk song about a current news figure.

A magazine can be similarly used. Yet, because of the colored pictures, a magazine makes a great medium for collages and montages. For example, a montage from an interesting article may move the child into writing even more creatively on the subject.

Children enjoy magazines written for them on their level and these should have a place in their reading. Such things as Jack and Jill and Children's Digest keep children interested and suggest fun projects. Children can make their own magazine as witnessed by the magazine Kids written and edited by children. Children may contribute articles and pictures to Kids and see these in print.

Particularly for Older Children

The Tenth Good Thing About Barney, by Judith Viorst, Atheneum, $3.95.
I Love Gram, by Ruth Sonneborn, $3.75
The Last Bus, by William Moyne
The Family of One End Street, by Eve Garnett
Run, Jump, Bump Book, by Robert Brooks
The Cricket in Times Square, by George Seldon
The Wind in the Willows, by Kenneth Grahame
Pooh Bear, by A. A. Milne
Paddington Bear, by Michael Bond
Riddle-iculous rid-Alphabet Book, by Ann Bishop
Robinson Crusoe, by Daniel Defoe
Swiss Family Robinson, by Johann David Wyss
Swallows and Amazons, by Arthur Ransome
The Green Sailor, by Gilbert Hackforth-Jones
Black Banner Players, by Geoffrey Trease
The House that Jack Built, from Mother Goose
The Boy with a Drum, by David Harris

The Kitten's Little Boy, by Dare Wright
The Gull, by Dare Wright
How a Piglet Crashed the Christmas Party, by Boris Zakhoder

The first requirement of a book is that it can be enjoyed - that is, other than technical, textbooks, etc. A book must give pleasure to all children and as pleasure begets pleasure, reading begets reading.

Books, of course, teach many things incidentally, but incidentally is the word. As children hate being talked down to, so they do not care for the obvious lesson - how can they stand the arid tales of Dan, Nat & Rags? Literature and art teach the ways of life, great truths and tragedies, honor and horror. Any story reveals something about its characters, the way people react and so on and children are very receptive to the unspoken suggestion, the underlying idea, the subtleties of life and through stories they can discover many aspects of the world with which they would not necessarily come into contact. Also, children can be prepared for events and situations which they will have to face sometime.

Such a book is The Tenth Good Thing About Barney, by Judith Viorst. This is a beautiful poetic book where the very control of language is appealing to children and heart twisting. The simple tale of the burial of a cat can be part of a young child's experience and the perhaps new idea of looking for the good things and looking to the future may serve to heal a painful few days. I Love Gram, by Ruth Sonneborn has an allied theme though a happier ending. Through reading such a story a child can come to realize the feeling he has for certain people to love and that does not necessarily make life plain-sailing.

Other people's lives can also be looked at with new eyes and insight - not a way of life lived by "them" from choice but seemingly a haphazard arbitrary station in life with its own disadvantages and advantages. City children learn about the countryside. The Last Bus, by William Mayne is one among many thousands which bring the country, in this case, with its freedom yet lack of transport, clearly in the minds eye. Books such as The Family of One End Street, by Eve Garrett, bring out the disadvantages of a town and also the fun and complications of a large family, while the Run, Jump, Bump Book points out the disadvantages of town life from an only child's standpoint.

People do not need to be the characters to play out these situations. One learns a good deal from The Cricket in Times Square as one can from The Wind in the Willows.

In fact, animals and humans are often interchangeable in children's stories as regards portraying virtues and emotions. Animals probably have the edge having a greater emotional tie in that children often can give more compassion and sympathy to creatures. Animal stories, without becoming ridiculous or mawkish, can show the virtues of honor, kindness, unselfishness, while a great advantage they have is humor.

Children are very ready to see the funny side of life but often miss the subtle humor. Animal stories somehow are able to get through their immaturity but suprisingly to adults at a greater level of maturity.

The great all-time bears - Pooh and Paddington - have adults in tears of laughter but for many years children listen wide-eyed and believingly. However, that's what makes the classics. Pooh, particularly, can be taken at many levels and need not necessarily ever be outgrown.

School stories used to be the great aids, particularly for girls, in teaching honor, integrity, loyalty, etc.

The ridiculous is appreciated more by children than adults for they seem to have a hunger for nonsense stuff - rhymes, stories and pictures - witness the popularity of Wildesmith and Scarry and the "Riddle-iculous rid-Alphabet Book." Children learn by playing with ideas and playing with words. To them, for whom the world is not restricted to "reality," the exciting "new" ideas of a liquid world are very acceptable.

Fairy tales and legends make a nice liaison between reality and magic mental reality. Here again, beauty of thought and word contribute to the stretching of children's ideas and vocabulary. Such special books as those of C.S. Lewis go on even further to the religious aspect of life and bring in the ideas of sacrifice and suffering which everyone has to cope with someday in life.

Switching away entirely from that side of life, much satisfaction and comfort can be gleaned from practical books - even Robinson Crusoe and Swiss Family Robinson help by sharing the ability of the characters to cope with life in the raw. Children can really experience a vicarious satisfaction from such books feeling that they too could now make an attempt to cope. The old favorites of Arthur Ransome, Swallows and Amazons, etc., and Gilbert Hackforth-Jones, The Green Sailors, also parts of Geoffrey Trease' books about the Black Banner Players have this merit.

Creative writing plays a large part in making the ideas and words children have taken from books more their own and also in inspiring them to read more - as reading more also can inspire them to write more.

Often using books written for young children can help slightly older ones to write well, without embarrassment and with a purpose.

Recently, a class of fourth graders became very enthusiastic about writing after having looked at books for younger children. They felt they could take such an idiom as The House that Jack Built, The Boy with a Drum, by David Harrison (not only does the latter build up the procession with more and more animals but it also has a marching foot-banging rhythm which is deceptively easy but at least assimilable) and builds up ideas of their own. The Tenth Good Thing About Barney struck many a cord and though the children en masse were not ready to use it, for one or two its impact was obvious. The beautiful pictures in such

books as The Kitten's Little Boy, by Dare Wright, and The Gull went straight to the hearts of other children and made them see that the visual has a very important part to play in creative reading and writing and leads these children on to writing from pictures - both their own drawings and from magazines, etc., while the fun of cartoon stories was again seen and happily employed. Similarly, such books as the "Rid Alph" inspired more or less sensible nonsense along with the three-part books and children were very happy, even the two or three boys waiting for home time, to make up nonsense stories by putting the three components together in different combinations. How a Piglet Crashed the Christmas Party, by Boris Zakhoder, gave the valuable link between the unlikely and the normal . Though the idea was a little out of the question, the way it was worked out was so acceptable as to help a child to take the unlikely and respectably clothe it in the normal - that after all is what makes Paddington Bear so acceptable.

Now that we have compiled all of the current suggestions available to us regarding using children's literature, we hope that you will continue in future to share with us additional ideas as they arise in the exciting atmosphere of your classroom.

Section II

INDEPENDENT READING FOR BEGINNING READERS
A Selected Listing

Adam, Barbara	WHO'S JENNY? Doubleday
Adelson, Leone	FLY-AWAY AT THE AIR SHOW. Grosset
Alexander, Anne	ABC OF CARS AND TRUCKS. Doubleday
Aliki,	MY HANDS. Crowell
Allen, Laura J.	MR. JOLLY'S SIDEWALK MARKET. Holt, Rinehart
Anglund, Joan.	THE BRAVE COWBOY. Harcourt
_____.	COWBOY AND HIS FRIEND. Harcourt
_____.	COWBOY'S SECRET LIFE. Harcourt
Asheron, Sara	THE SURPRISE IN THE STORY BOOK. Grosset
_____.	SURPRISE IN THE TREE. Grosset
Balian, Lorna	I LOVE YOU MARY JANE. Abingdon
Barr, Catherine	BEARS IN - BEARS OUT. Walck
Belmont, Pauline	LAW, THE POLICE HORSE. Reilly and Lee
Benchley, Nathaniel	RED FOX AND HIS CANOE. Harper
Berenstain, Stanley	THE BIG HONEY HUNT. Random
_____.	THE BIKE LESSON. Random
Berg, Jean	BIG BUG, LITTLE BUG. Follett
_____	THE LITTLE RED HEN. Follett
_____	THE WEE LITTLE MAN. Follett
Bertail, Inez	TIME FOR BED. Doubleday
Bethell, Jean	BARBIE GOES TO A PARTY. Grosset
_____	BARNEY BEAGLE. Grosset
_____	BARNEY BEAGLE AND THE CAT. Grosset
_____	BARNEY BEAGLE PLAYS BASEBALL. Grosset
_____	THE CLUMSY COWBOY. Grosset
_____	HOORAY FOR HENRY. Grosset
_____	PETEY THE PEANUT MAN. Grosset
Blomquist, David	DADDY IS HOME! Holt, Rinehart
Bonsall, Crosby.	TELL ME SOME MORE. Harper
Bowmar	EARLY CHILDHOOD SERIES. Bowmar Publishing
Bridwell, Norman	BIRD IN THE HAT. Scholastic
_____	CLIFFORD THE BIG RED DOG. Scholastic
_____	THE WITCH NEXT DOOR. Scholastic
Bright, Robert	I LIKE RED. Doubleday
_____	ME AND THE BEARS. Doubleday
_____	MY HOPPING BUNNY. Doubleday
_____	MY RED UMBRELLA. Morrow
Brod, Ruth and Stan.	HOW WOULD YOU ACT? Rand McNally
Brothers, Aileen	JIFFY, MISS BOO, AND MR. BOO. Follett
Brown, Margaret Wise	FOUR FUR FEET. Scott
_____	GOODNIGHT MOON. Harper
_____	INDOOR NOISY BOOK. Harper
_____	THE NOISY BOOK. Scott
_____	WHERE HAVE YOU BEEN? Hastings
Brown, Myra	MY DADDY'S VISITING OUR SCHOOL TODAY. Watts
Browne, Georgiana	LOOK AND SEE. Melmont
Browner, Richard	EVERYONE HAS A NAME. Walck
Buckley, Helen	GRANDFATHER AND I. Lothrop
_____	GRANDMOTHER AND I. Lothrop
_____	JOSIE AND THE SNOW. Lothrop
_____	JOSIE'S BUTTERCUP. Lothrop
_____	WHERE DID JOSIE GO?
Budney, Blossom	A KISS IS ROUND. Lothrop
Bulette, Sara	THE SPLENDID BEAT OF MR. BIG. Follett

Bulla, Clyde	A TREE IS A PLANT. Crowell
Cameron, Polly	THE CAT WHO THOUGHT HE WAS A TIGER. Coward
Carle, Eric.	THE SAY-WITH-ME ABC BOOK. Holt, Rinehart
Carlisle, Jane	BALOON. Follett
Carroll, Ruth	WHERE'S THE BUNNY? Walck
———	WHERE'S THE KITTY? Walck
Cerf, Bennett	BENNETT CERF'S BOOK OF ANIMAL RIDDLES. Random
———	RIDDLES. Random
Chalmers, Mary	THROW A KISS, HARRY. Harper
Chandler, Edna	COWBOY SAM'S SERIES. Benefic
———	TOM LOGAN SERIES. Benefic
Charlip, Remy	FORTUNATELY. Parents
———	WHERE IS EVERYBODY? Scott
Ciardi, John	I MET A MAN. Houghton
Clymer, Eleanor	BENJAMIN IN THE WOODS. Grosset
Cole, Frances	FRANCES FACE MAKER. World
Collier, Ethel	THE BIRTHDAY TREE. Scott
———	I KNOW A FARM. Scott
Comden, Betty	GOOD MORNING, GOOD NIGHT. Holt, Rinehart
CONSIDINE, KATE	ONE, TWO, THREE, FOUR. Holt Rinehart
Cook, Bernadine	THE LITTLE FISH THAT GOT AWAY. Scott
Courtright, John	JOLLY BLUE COAT. Childrens
Cranstoun, Margaret	1, 2, BUCKLE MY SHOE. Holt, Rinehart
Crews, Donald	WE READ: A TO Z. Harper and Row
Darby, Gene	ANIMAL ADVENTURE SERIES. Benefic
———	THE TIME MACHINE SERIES, Harr Wagner
———	WHAT IS IT SERIES. Benefic
DeCaprio, Annie	THE BUS FROM CHICAGO. Grosset
———	A HAPPY DAY. Grosset
———	LION AND THE DEER. Grosset
———	ONE, TWO. Grosset
———	WILLIE AND THE WHALE. Grosset
DeRegniers, Beatrice	HOW JOE THE BEAR AND SAM THE MOUSE GOT TOGETHER, Parents
———	WHAT CAN YOU DO WITH A SHOE? Harper
Derman, Sarah	EASY-TO-READ BOOKS. Benefic
Dodworth, Dorothy	LOOK OUT, MRS. DODDLEPUNK! Scott
Dugan, W.	THE TRUCK AND BUS BOOK. Golden
Dupre, Ramona	TOO MANY DOGS. Follett
Early Start Preschool Readers.	Grosset
Eastman, Philip D.	ARE YOU MY MOTHER? Random
———	EVERYTHING HAPPENS TO AARON. Random
———	GO, DOG, GO! Random
———	SAM AND THE FIREFLY. Random
Eggleston, Joyce	THINGS THAT GROW. Belmont
Elting, Mary	HOW THE ANIMALS GET TO THE ZOO. Grosset
———	MILL POLLY'S ANIMAL SCHOOL. Grosset
Emberley, Barbara	ONE WIDE RIVER TO CROSS. Prentice Hall
Egelbrekson, Sue	THE SUN IS A STAR. Holt, Rinehart
Erickson, Phoebe	JUST FOLLOW ME. Follett
Evans, Katherine	THE MAN THE BOY AND THE DONKEY. Whitman
Evers, Helen and Alf.	POKEY BEAR. Rand McNally
Falls, C. B.	ABC BOOK. Doubleday
Farley, Walter	LITTLE BLACK, A PONY. Random
———	LITTLE BLACK GOES TO THE CIRCUS. Random
Federico, Helen	THE SUNSHINE BOOK. Golden
Fehr, Howard	FIVE IS FIVE. Holt, Rinehart

Fehr, Howard	THIS IS MY FAMILY. Holt, Rinehart
Finfer, Celentha	GRANDFATHER DEAR. Follett
_____	GRANDMOTHER DEAR. Follett
Flack, Marjorie	ANGUS AND THE DUCKS. Doubleday
_____	ASK MR. BEAR. Macmillan
Folsom, Michael	KEEP YOUR EYES OPEN. Grosset
Foster, Joanna	PETE'S PUDDLE. Houghton Mifflin
Fox, Charles	COME TO THE CIRCUS. Reilly Lee
_____	OPIE POSSUM'S TRICK. Reilly Lee
_____	SNOWBALL, THE TRICK PONY. Reilly Lee
_____	WHEN AUTUMN COMES. Reilly Lee
_____	WHEN SUMMER COMES. Reilly Lee
_____	WHEN WINTER COMES. Reilly Lee
Friskey, Margaret	INDIAN TWO FEET AND HIS EAGLE FEATHER. Children's
_____	INDIAN TWO FEET AND HIS HORSE. Children's
_____	MYSTERY OF THE FARMER'S THREE FIVES. Children's
_____	MYSTERY OF THE GATE SIGN. Children's
Gag, Wanda	THE ABC BUNNY. Coward McCann
Galdone, Paul	THE OLD WOMAN AND HER PIG. McGraw
Garelick, May	WHERE DOES THE BUTTERFLY GO WHEN IT RAINS. Scott Foresman
Gaulke, Gloria	A DAY WITH MY PETS. Holt, Rinehart
_____	WHERE IS MY SHOE? Holt, Rinehart
Georgiady, Nicholas and L. G. Romano	GERTIE THE DUCK. Follett
Green, Mary	IS IT HARD? IS IT EASY? Scott
Greene, Carla	"I WANT TO BE BOOKS". Children's
Guilfoile, Elizabeth	HAVE YOU SEEN MY BROTHER? Follett
_____	NOBODY LISTENS TO ANDREW. Follett
Gurney, Nancy and Eric	THE KING, THE MICE AND THE CHEESE. Random
Hage, M. K., Jr. and Robert Ryan	HOW SCHOOLS HELP US. Benefic
Hall, William	CAPTAIN MURPHY'S TUGBOATS. Holt, Rinehart
_____	WINKIE'S WORLD. Doubleday
Hastings, Evelyn	ABOUT ALL KINDS OF DAYS. Belmont
_____	BIG NEW SCHOOL. Follett
_____	PEARL GOES TO SCHOOL. Follett
Hawkins, Gerald	THE MOON TONIGHT. Holt, Rinehart
Hawkinson, John and Lucy	DAYS I LIKE. Whitman
_____	LITTLE BOY WHO LIVES UP HIGH. Whitman
_____	ROBINS AND RABBITS. Whitman
Heilbroner, Joan	THE HAPPY BIRTHDAY PRESENT. Harper
_____	ROBERT THE ROSE HORSE. Random
Heller, Aaron	LET'S TAKE A WALK. Holt, Rinehart
Hillert, Margaret	THE BIRTHDAY CAR. Follett
_____	THE FUNNY BABY. Follett
_____	THE LITTLE RUNAWAY. Follett
_____	THE MAGIC BEANS. Follett
_____	THE THREE BEARS. Follett
_____	THE THREE GOATS. Follett
_____	THE THREE LITTLE PIGS. Follett
_____	THE YELLOW BOAT. Follett
Hinde, Cecelia and Jean	THE READ FOR FUN SERIES, McGraw Hill
Hobermann, Mary Ann and Norman	HOW DO I GO? Little Brown
Hoff, Syd.	ALBERT THE ALBATROSS. Harper
_____	CHESTER. Harper
_____	SAMMY THE SEAL. Harper
_____	WHO WILL BE MY FRIENDS? Harper
Hoffman, Elaine and J. Hefflefinger	ABOUT FAMILY HELPERS. Belmont
_____	ABOUT SCHOOL HELPERS. Belmont

_____	MORE FRIENDLY HELPERS. Belmont
_____	OUR FRIENDLY HELPERS. Belmont
Hogan, Inez	CUBBY BEAR AND THE BOOK. Dutton
Holland, Marion	A BIG BALL OF STRING. Random
Hurd, Edith T.	COME AND HAVE FUN. Harper
_____.	HURRY, HURRY. Harper
_____.	JOHNNY LION'S BOOK. Harper
_____.	NO FUNNY BUSINESS. Harper
_____.	STOP, STOP. Harper
Hurley, William	DAN FRONTIER SERIES. Benefic
Hutchins, Pat.	ROSIE'S WALK. Macmillan
Ipcar, Dahlov	BROWN COW FARM. Doubleday
Jacobs, Leland	GOODNIGHT MR. BEETLE. Holt, Rinehart
Jardine, Maggie	I NEED. Grosset
_____	UP AND DOWN. Grosset
Jordan, Helene	HOW A SEED GROWS. Crowell
Kaufman, Joe	BIG AND LITTLE. Golden
_____	THE GOLDEN HAPPY BOOK OF WORDS. Golden
_____	THE TOY BOOK. Golden
Kaune, Merriman	MY OWN LITTLE HOUSE. Follett
Keats, Ezra	JENNIE'S HAT. Harper
_____.	THE SNOWY DAY. Viking
Kempner, Carol	NICHOLAS. Simon Schuster
Kerr, Sue Felt	HERE COMES WEEZIE. Whitman
Kessler, Ethel and Leonard	ALL ABOARD THE TRAIN. Doubleday
_____.	ARE YOU SQUARE? Doubleday
_____.	BIG RED BUS. Doubleday
_____.	THE DAY DADDY STAYED HOME. Doubleday
_____.	DO BABY BEARS SIT IN CHAIRS? Doubleday
_____.	KIM AND ME. Doubleday
_____.	THE DUCK ON THE TRUCK. Grosset
_____.	I MADE A LINE. Grosset
_____.	Mr. Pine's MIXED-UP SIGNS. Grosset
_____.	PEEK-A-BOO. Doubleday
King, Mabel	MABEL THE WHALE. Follett
Kitt, Tamara	BILLY BROWN: THE BABY SITTER. Grosset
_____.	THE BOY WHO FOOLED THE GIANT. Grosset
_____.	THE SURPRISING PETS OF BILLY BROWN. Grosset
Koch, Dorothy	GONE IS MY GOOSE. Holiday
_____	I PLAY AT THE BEACH. Holiday
_____	LET IT RAIN. Holiday
_____	UP THE BIG MOUNTAIN. Holiday
_____	WHEN THE COWS GOT OUT. Holiday
Kopczynski, Anna	JERRY AND AMI. Scribner
Krasilovsky, Phyllis	THE GIRL WHO WAS A COWBOY. Doubleday
_____.	THE VERY LITTLE BOY. Doubleday
_____.	THE VERY LITTLE GIRL. Doubleday
Krauss, Ruth	THE BUNDLE BOOK. Harper
_____	THE CARROT SEED. Harper
_____.	EYES, NOSE, FINGER, TOES. Harper
_____.	THE HAPPY DAY. Harper
_____	THE HAPPY EGG. Scholastic
_____.	I CAN FLY. Golden
_____	A MOON OR A BUTTON. Harper
Kruss, James	THE JOLLY TROLLEY RIDE. Milliken
Kuskin, Karla	JUST LIKE EVERYONE ELSE. Harper
Lafontaine, Jean de.	THE NORTH WIND AND THE SUN. Watts

Lear, Edward	NONSENSE ALPHABET. Doubleday
Leitner, Irving	PEAR-SHAPED HILL. Golden
Lenski, Lois	DAVY AND HIS DOG. Walck
_____	A DOG CAME TO SCHOOL. Walck
_____	THE LITTLE FAMILY. Doubleday
_____	SURPRISE FOR DAVY. Walck, 1947-
_____	SUSIE MARIAR. Walck
_____	WHEN I GROW UP. Walck
LeSieg, Theo.	I WISH THAT I HAD DUCK FEET. Random
_____	THE APPLES UP ON TOP. Random
Levarie, Norman	I HAD A LITTLE.... Random
Levenson, Dorothy	ONE KITTEN IS NOT TOO MANY, Grosset
_____	TOO MANY POCKETS. Grosset
Lexau, Joan	I SHOULD HAVE STAYED IN BED. E. M. Hale
Lobel, Arnold	LUCILLE, Harper
Lopshire, Robert	PUT ME IN THE ZOO. Random
Low, Alice	SUMMER. Random
MacBean, Dilla	PICTURE BOOK DICTIONARY. Children's Press
MacDonale, Golden	RED LIGHT, GREEN LIGHT. Doubleday
_____	WHISTLE FOR THE TRAIN. Doubleday
MacKay, Donald	IF YOU WERE A CLOWN. Heineman
Martin, Bill	THE BRAVE LITTLE INDIAN. Holt, Rinehart
_____	DAVID WAS MAD. Holt, Rinehart
_____	LITTLE PRINCESS GOODNIGHT. Holt, Rinehart
_____	WEATHER. Holt, Rinehart
_____	WHICH DO YOU CHOOSE. Holt, Rinehart
Martin, Dick	THE APPLE BOOK. Golden
_____	THE SAND PAIL BOOK. Golden
McCall, Edith	BUTTERNUT BILL SERIES. Benefic
_____	BUTTON FAMILY ADVENTURE SERIES. Benefic
McClintock, Mike	WHAT HAVE I GOT? Harper
McIntire, Alta	PICTURE DICTIONARY. Follett
McKie, Roy and P.D. Eastman	SNOW. Random
McNulty, Faith	ARTY THE SMARTY. Grosset
Meeker, Alice	HOW DOCTORS HELP US. Benefic
Meeks, Esther	THE CURIOUS COW. Follett
_____	THE HILL THAT GREW. Follett
_____	IN JOHN'S BACK YARD. Follett
_____	SOMETHING NEW AT THE ZOO. Follett
Merkling, Erica	IF YOU'RE A BEAR. Whitman
Merrill, Jean	THE ELEPHANT WHO LIKED TO SMASH CARS. Random
Meshover, Leonard	URBAN LIVING SERIES. Benefic
Miller, Patricia and Iran Seligman	BABY ELEPHANT. Holt, Rinehart
Minarik, Else	CAT AND DOG. Harper
Miner, Irene	THE TRUE BOOK OF PLANTS WE KNOW. Children's Press
_____	TRUE BOOK OF POLICEMEN AND FIREMEN. Children's
Mizumura, Kazue	IF I WERE A MOTHER....Crowell
Moore, Lillian	A CHILD'S FIRST PICTURE DICTIONARY. Grosset
_____	A PICKLE FOR A NICKEL. Golden
Morrison, Sean	IS THAT A HAPPY HIPPOPOTAMUS? Crowell
Mother Goose	HOUSE THAT JACK BUILT. Lothrop

Munari, Bruno	ABC. World
_____	JIMMY HAS LOST HIS CAP. World
Murphey, Sara	THE ANIMAL HAT SHOP. Follett
_____	BING-BANG PIG. Follett
_____	THE ROLY POLY COOKIE. Follett
Newman, Paul	THE BIRTHDAY PARTY. Grosset
Nodset, Joan	GO AWAY, DOG. Harper
_____	WHO TOOK THE FARMER'S HAT? Harper
Nordlie, Ruth	A DOG FOR SUSIE. Children's Press
Oechsli, Kelly	IT'S SCHOOLTIME. Holt, Rinehart
_____	SURPRISE! SURPRISE! GUESS WHAT'S INSIDE. Holt, Rinehart
Otto, Margaret	THREE LITTLE DACHSHUNDS. Holt, Rinehart
Ozone, Lucy	ALL IN ONE DAY. Whitman
Palazzo, Tony	ANIMALS ROUND THE MULBERRY BUSH. Doubleday
_____	GOLDILOCKS AND THE THREE BEARS. Doubleday
_____	THE THREE LITTLE KITTENS. Doubleday
_____	THE THREE LITTLE PIGS. Doubleday
Parker, Bertha	FALL IS HERE. Harper
Parsons, Virginia	HOMES. Doubleday
_____	NIGHT. Doubleday
_____	PLAY. Doubleday
_____	RAIN. Doubleday
_____	RIDES. Doubleday
_____	SNOW. Doubleday
Peppe, Rodney	THE ALPHABET BOOK. Scholastic
Peter, Jonathan	JOKES AND RIDDLES. Grosset
Petersham, Maud and Miska	THE BOX WITH RED WHEELS. Macmillan
Peterson, Hans	BROWNIE. Lothrop
_____	TOM AND TABBY. Lothrop
Pfloog, Jan	THE CAT BOOK. Golden
_____	THE FARM BOOK. Golden
Podendrof, Illa	THE TRUE BOOK OF WEATHER EXPERIMENTS, Children's
Pohl, Louis	IT'S REALLY NICE. Little
Polgreen, Johnathan and Cathleen	GOOD MORNING MR. SUN. Holt, Rinehart
Provensen, A. and M.	KAREN'S OPPOSITES. Golden
Provus, Malcolm	HOW FAMILIES LIVE TOGETHER. Benefic
Rand, Ann and Paul	I KNOW A LOT OF THINGS. Harcourt
Ray, Bert	WE LIVE IN THE CITY. Children's Press
Reed, Mary	MY FIRST GOLDEN DICTIONARY. Golden
Reid, Hale	MY PICTURE DICTIONARY. Ginn
Reit, Seymour	THE KING WHO LEARNED TO SMILE. Golden
_____	WHERE'S WILLIE? Golden
Rey, H. A.	ANYBODY AT HOME? Houghton Mifflin
Ridlon, Marci	KITTENS AND MORE KITTENS. Follett
Fisom, Ole	I AM BOOKS. Golden
Rojenkovsky, Feodor	ANIMALS IN THE ZOO. Knopf
_____	ANIMALS ON THE FARM. Knopf
Rossetti, Christina	WHAT IS PINK? Holt, Rinehart
Rudolph, Marguerita	LOOK AT ME. McGraw Hill
Sandberg, Inger and Lanse	LITTLE ANNA AND THE MAGIC HAT. Lothrop
_____	LITTLE ANNA'S MAMA HAS A BIRTHDAY. Lothrop
_____	WHAT ANNA SAW. Lothrop
_____	WHAT LITTLE ANNA SAVED. Lothrop
Saviozzi, Adriana	SOMEBODY SAW... World
Scarry, Patricia	JUST FOR FUN. Golden
Scarry, Richard	BIG GOLDEN CAR AND TRUCK BOOK. Golden

Scarry, Richard	RICHARD SCARRY S WHAT DO PEOPLE DO ALL DAY? Random
Schick, Eleanor	LITTLE HOUSE AT COTTONWOOD CORNERS. E. M. Hale
_____	BILLY THE LITTLEST ONE. Whitman
_____	HERE COMES THE NIGHT. Whitman
_____	HOW DO YOU TRAVEL? Abingdon
_____	SHAPES. William Scott
_____	SNOW TIME. Whitman
Schurr, Cathleen	CATS HAVE KITTENS - DO GLOVES HAVE MITTENS? Knopf
Sendak, Maurice	HECTOR PROTECTOR. Harper
Seuss, Dr.	THE CAT IN THE HAT. Random
_____	FOX IN SOCKS. Random
_____	GREEN EGGS AND HAM. Random
_____	HOP ON POP. Random
_____	ONE FISH, TWO FISH, RED FISH, BLUE FISH. Random
Seymour, Dorothy	EARLY START PRE SCHOOL READERS. Grosset
Shapp, Martha and Charles	LET'S FIND OUT SERIES. Watts
Shaw, Charles	IT LOOKED LIKE SPILT MILK. Harper
Sheldon, William	THE HOUSE BITER. Holt, Rinehart
Shortall, Leonard	THE HAT BOOK. Golden
Shuttlesworth, Dorothy	ABC OF BUSES. Doubleday
Simon, Norma	THE BABY HOUSE. Lippincott
_____	MY BEACH HOUSE Lippincott
_____	WHAT DO I SAY? Whitman
Singer, Susan	KENNY'S MONKEY Scholastic
Skaar, Grace	ALL ABOUT DOGS Scott
_____	NOTHING BUT CATS, CATS, CATS. Scott
_____	THE VERY LITTLE DOG. Scott
_____	WHAT DO THEY SAY. Scott
Slobodkin, Louis	EXCUSE ME! CERTAINLY! Vanguard
_____	THE FRIENDLY ANIMALS. Vanguard
_____	MILLIONS AND MILLIONS AND MILLIONS. Vanguard
Spilka, Arnold	LITTLE BIRDS DON'T CRY. Viking
_____	PAINT ALL KINDS OF PICTURES. Walck
Stankek, Muriel	ONE, TWO, THREE FOR FUN. Whitman
Steiner, Charlotte	I AM ANDY. Knopf
_____	LISTEN TO MY SEASHELL. Knopf
_____	TIM AND TOM PLAY BALL. Macmillan
Stephens, Karen	JUMPING. Grosset
Stevens, Carla	RABBIT AND SKUNK AND THE BIG FIGHT. Scott
_____	RABBIT AND SKUNK AND THE SCARY ROCK. Scott
Stewart, Elizabeth	THE LION TWINS. Atheneum
Stover, JoAnn	IF EVERYBODY DID. McKay
Sullivan, Joan	ROUND IS A PANCAKE. Holt, Rinehart
Suyeoka, George	A IS FOR ALPHABET. Lothrop
Taylor, Sydney	MR. BARNEY'S BEARD. Follett
Tensen, Ruth	COME TO SEE THE CLOWNS. Reilly Lee
_____	COME TO THE PET SHOP. Reilly Lee
_____	COME TO THE ZOO. Reilly Lee
Thorn, Samuel	LET'S GO. Benefic
Todd, Zula	BIG BAD BEAR. Follett
True, Louise	NUMBER MAN. Children's Press
Tudor, Tasha	ONE IS ONE. Walck

Udry, Janice	BETSY-BACK-IN-BED. Whitman
_____	IF YOU'RE A BEAR. Whitman
_____	LET'S BE ENEMIES. Harper
Vaughan, Sam	NEW SHOES. Doubleday
Wagner, Peggy	HURRAH FOR HATS. Children's Press
Wahl, Jan	PUSH KITTY. Harper
Wasserman, Selma	MOONBEAM SERIES. Benefic
_____	SAILOR JACK SERIES. Benefic
Watson, Aldren	VERY FIRST WORDS FOR WRITING AND SPELLING. Holt, Rinehart
Watson, Nancy	WHAT DOES A BEGIN WITH? Knopf
_____	WHAT IS ONE? Knopf
Wayne, Harry	HERE COMES JIMMY! HERE COMES JIMMY'S DOG! Holt, Rinehart
Webber, Helen	WORKING WHEELS. Holt, Rinehart
Weisgard, Leonard	WHOSE LITTLE BIRD AM I? Frederick Warne
Weiss, Daniel F.	ONE WORD STORYBOOK. Western Pub.
Wellesley, Howard	ALL KINDS OF NEIGHBORS. Holt, Rinehart
Wildsmith, Brian	ABC. Watts
_____	BRIAN WILDSMITH'S 1, 2, 3'S. Watts
Williams, Garth	THE BIG GOLDEN ANIMAL ABC BOOK. Golden
Wing, Henry	TEN PENNIES FOR CANDY. Holt, Rinehart
_____	WHAT IS BIG? Holt, Rinehart
Wiseman, B.	THE HAT THAT GREW. E. M. Hale
Wittram, H. R.	MY LITTLE BROTHER. Holt, Rinehart
Wolf, Ann	THE RABBIT AND THE TURTLE. Grosset
Wolff, Janet and Bernard Owett	LET'S IMAGINE BOOKS. Dutton
Wolff, Robert J.	SEEING RED. Scribner
Wondriska, William	1, 2, 3, A BOOK TO SEE. Pantheon
_____	WHICH WAY TO THE ZOO? Holt, Rinehart
Woods, Betty	MY BOX AND STRING. Reilly Lee
Woods, Ruth	LITTLE QUACK. Follett
Wright, H. R.	A MAKER OF BOXES. Holt, Rinehart
Zaffo, George	GIANT NURSERY BOOK OF HOW THINGS CHANGE. Doubleday
_____	THE GIANT NURSERY BOOK OF THINGS THAT GO. Doubleday
_____	GIANT NURSERY BOOK OF THINGS THAT WORK. Doubleday
_____	GIANT NURSERY BOOK OF TRAVEL FUN. Doubleday
Ziner, Feenie	COUNTING CARNIVAL. Coward McCann
Zolotow, Charlotte	DO YOU KNOW WHAT I'LL DO? Harper
_____	IF IT WEREN'T FOR YOU. Harper
_____	LITTLE BLACK PUPPY. Golden
_____	MY FRIEND JOHN Harper
_____	SOMEBODY. E. M. Hale

Section III

POETRY

In the following section, the term poetry is used broadly, implying a medium through which children can freely express their creative thoughts and emotions. Little concern is given to rhyme and meter for these devices can often inhibit the child's free flow of ideas. Instead, the structure and unity of the poem is built around theme, repetition, or imaginative comparisons that are more natural to the child's language. The following techniques have proven successful in stimulating children to write creative and exciting poems.

Color Poetry: Children often respond emotionally to color. As an introduction, tell the children that you are going to take them into the "backdoor of your mind" so that they may see the world through your eyes. Have them shut their eyes while you describe a picturesque scene without the use of color (describe a midnight scene, a beach scene, a fall setting, etc.). Discuss the colors that come to their minds. Discuss the emotions that they associate with the colors. Allow them to choose brightly colored paper for writing their poems. Reading from Hailstones and Halibut Bones, a collection of color poems by Mary O'Neill can also be very stimulating. Their poems can be effectively mounted on tissue paper, construction paper, montages, or collages.

Nature Poetry: Whenever possible, take the children outside before writing poems about nature. Give them ample time to concentrate on the sensory impressions. Feel and smell the grass, the ground, the leaves, the trees, etc. Feel the air as you run through it, twirl, and roll. Close your eyes and listen for sounds that you never heard before. Upon returning to the classroom, try to elicit very unusal comparisons.

Imagary: After some preliminary discussion, children enjoy thinking up their own images for the beginning lines of poems. Here are some suggested starters.

The hurricane is an angry giant...

The fireplace is a big warm heart...

The wind is a gypsy...

The tree is a lady of fashion...

Happiness is...

Appeal to the senses: Stimulate individual or cooperative poems by directly appealing to the child's senses. For example, offer the child a marshmallow and try to ellicit comparisons.

A marshmallow is as big as...
It tastes like...
It feels like...
It smells like...
It looks like...

Another interesting approach would be to appeal to his sense of hearing by playing some electronic music and having him write down whatever thoughts come into his mind.

Take off on an old favorite: Using the structure of a well known poem with new characters can be fun. Perhaps writing the first stanza together would give those children unsure of themselves a bit more confidence. For example, use "The Owl and the Pussycat" but change the two characters.

Haiku: This is a Japanses form using three lines with five, seven, and five syllables respectively. It usually presents a word picture related to nature and it arouses emotions.

Noisy Poems: Having a "brainstorming" session and compile a list of all the noisy words that come to mind (crunch, thud, plop, crackly, etc.). Have the children write about their feelings and images as they relate to the words. You can later extend the idea by classifying your list into heavy noises, soft noises, wintry noises, hungry noises, etc.

Wishes, Lies, and Dreams: Special mention should be made of the newly published WISHES, LIES, AND DREAMS: Teaching Children to Write Poetry by Kenneth Koch. He has achieved very imaginative and exciting results by stimulating children through familiar themes and repetitive forms. Here especially, no attention to rhyme. For example, have the children begin every line of their poem with

I wish...
or

I used to be...
But now I am...
or

I seem to be...
But really I am...
or

The third eye can see...

He also has some great techniques and specific ideas for poems on noises, comparisons, and Spanish words. Here is one outcome of his approach.

I wish I were an elephant to bathe
in the safari all my life.
I wish I were a ferris wheel to see
the whole block at once and I
could see all the happy faces
while children are riding me.
I wish I were a blade of grass
to have the snow quietly fall and
melt on me and feel and smell
when spring is near and feel the
clear rain dripping down on me.

Lynne Monahan, Gr. 3, Bedford Elementary

TITLES AND TOPICS

This section includes story starters that capitalize on the child's ability to enjoy the humor of the ridiculous and allow his imagination to run wild. The results should prove highly creative and thoroughly amusing.

Take off on a peculiarity! Have your class acquire these strange characteristics.

If I had the pouch of a kangaroo...
If I had the quills of a porcupine...
If I had the trunk of an elephant...
If I had the neck of a giraffe...

Stimulate your children's adventure stories with titles like the following:

The Runaway Snowman
The Wiggly Worm
The Elephant That Wore Shoes
The Dancing Scarecrow

Suppose...

A car had no floor
You had a tail
You were the teacher
You were an icecream cone
You were invisible
You were grown-up
You could be any age you wanted to be.

Suppose a tiny bird flew down and stood on your window sill and peeked in. What would he see on Saturday morning? On Friday at midnight?

Suppose you had the chance to stay up all night long? What would you do? What sights, sounds, smells, and feelings would you have?

Suppose that you suddenly looked up and saw your teacher (or family) hanging from the ceiling.

Suppose that your shoes walked off without you? What would you do?

Suppose that you were your favorite food. How would you feel when your mother was preparing you for dinner? How would you feel as you were being eaten?

Suppose that your best friend came to visit you in Westport. What sights would you take him to see?

Suppose that you could build a machine to do anything that you wanted. Describe what it would be like and what it would do.

Encourage the children to write about themselves. Interesting titles might be:

This is my life
My Name (Why I do or do not like it)
My Best Birthday
My Most Frightening Experience
The Time I Was Very, Very Bad
Why I Like or Dislike Being a Girl (Boy)
The Dream I Most Remember
How I Feel When My Leg Falls Asleep
The Funniest Day of My Life
The Most Exciting Day of My Life
My Biggest Surprise

Write television commercials to advertise your favorite product. Make your own product and write a jingle for it.

Write a letter to Dear Abby.

SUGGESTIONS SUITABLE FOR PRIMARY GRADES

The children enjoy dictating stories to the teacher or teacher's aide. The stories are stapled together for a class booklet of creative writing.

When a child makes an interesting picture, I often ask him to tell me about it. I write what he tells me across the top or the bottom of the picture or on a separate paper. This way he develops fluency in expressing his ideas and thoughts which he is not yet able to write.

Have the children write scribble stories ala Dr. Duggans. The child puts what he wishes to say in scribble form, thus
He then reads his own scribble story to the teacher or the class. Later, as he becomes acquainted with the letter sounds he may try to incorporate these into his scribble writing, thus .

One idea the children seem to enjoy is to choose books without word which can be cut up and pasted on Language Master cards. Groups of three children plan the scripts for each book and record them on the cards. The scripts can be printed on the backs of the cards for individualized reading.

This is a variation of the above suggestion. Use the large cards for the Language Master. Clip a picture to the card, have the children make up a story and write it on the back of the card. Then record it on the Language Master. The results are very interesting.

Group stories or poems are one of the best ways I know of developing a descriptive vocabulary and a keen perception of all the senses. I start with a topic such as: wind. I ask what we can say about the wind? What does it do? How does it make you feel? Can you see it? How do you know it is there? As children respond, put the ideas together.

For example:

The Wind

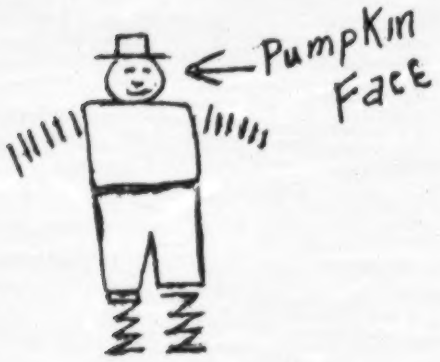
See the wind!
It blows the leaves all around.
See the wind make them dance
Along the playground.

Guess What I have in My Box. Put up a bulletin board of a girl holding a wrapped gift box. Use the words "Guess what I have in my box" as a caption. Make the girl look as if she has a secret. A few days later have the children write their answers. Help them develop their one word answer into a sentence. (With patience and luck), better students will write their guesses in sentences.

Books Without Words. In each shool library are many picture storybooks without words. The children write creative stories for these books.

HOLIDAYS

Holidays can provide many an incentive toward creative writing. Here follow a couple of ideas.



Halloween: Make a puppet from orange and black paper. (See picture) The children make up a jingle about the puppet and share with other classes. You could start it for them, as --

I am a little puppet

____ _____ _____ _____ etc.

Flag Day or Washington's Birthday. Write a make-believe letter to Betsy Ross. Tell her what you think of the flag. Tell her what our country is like now. Wouldn't she be surprised to hear we have 50 States!

Friday, the 13th. Have the children write about unlucky things that can happen.

Christmas. Ask the children to write a story entitled, "If Christmas Came in the Summertime..."

Have them write a story describing how each would feel if he were a Christmas ornament hanging on a Christmas tree.

Valentine's Day. Start with a picture (such as a ditto of a mailman type of outline picture found in children's coloring books.) It is Feb. 14th. The mailman is making his deliveries... 1. What is inside the envelopes? Valentine? Poem? 2. What do the packages have in them? How are they wrapped? Describe.

SUCCESSFUL STARTING TECHNIQUES--I

This section has been divided into two parts. In this first part we offer ideas that are good but require a greater amount of teacher preparation time, since materials of some kind have to be either collected or prepared ahead of time.

Have a Writing Corner in your room. Following are suggestions as to what to have in it to stimulate the children's imaginations:

A Picture File
A Treasure Box filled with interesting objects to write about.
A Silly Box--tongue twisters, tongue tornadoes, unusual words to find meanings for.
A Finish the Story file
A file of picture stories--Rebus stories with only words or only pictures to fill in or cartoons with blanks for conversations.
A Fact or Fancy Box, Believe It or Not
A Poetry and Riddle section

Communication Box. Use a file box with cards in alphabetical order. Write to each child suggesting an activity or two. When they answer (either with the completed project or an answer on the card) continue with another idea the next week. Suggested activities have to do with hobbies, favorite books, a mystery, jokes, riddles, etc., or go to the writing corner and choose an activity.

Sharing Our Thoughts. The teacher does this: In a file box write cards telling about personal experiences such as an embarrassing moment, a time you've felt lonely, etc. Then ask the children to share their experiences with you.

Fish for a Tale. A stick, piece of string and a magnet can become a fishing pole. Suggested story titles can be written on oaktag fish that have magnetic tape or a paper clip attached to their backs.

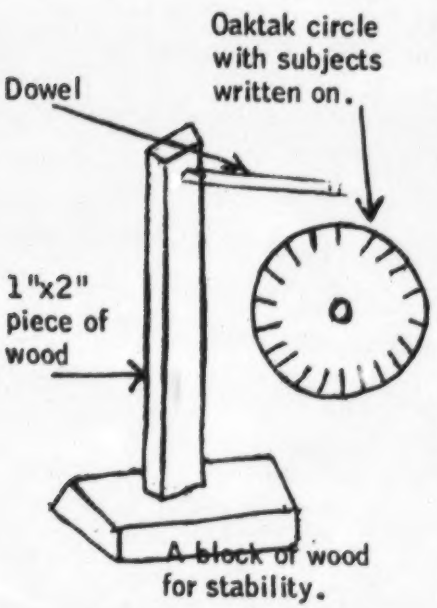
As children take turns fishing for titles, the game can be made more interesting by including fish that say "throw back", "take another turn" etc. A suggestion box where children can drop in their ideas for story titles can be placed near the game. The fish have many other uses (word cards, number facts, etc.)

Story Grab-Bag. Two or three objects are placed in a bag (i.e., hair curler, bobby pin, needle and thread, etc.) Each child draws a story bag and pretends that its contents become instantly animated. He writes about their conversations and adventures. Children can prepare story-bags at home for the grab-bag.

Buried Treasure. Children are asked to write something they would like to read (i.e., about the class, friends, themselves, etc.) three years from now. Tapes of voices, pictures, samples of art work, souvenirs can be collected from the children. The teacher will put all of these into a metal airtight box and bury it in the schoolyard. Because of certain school regulations this may be impossible. As an alternative the teacher can put them in a box and store it in the attic or storeroom for three years. At that time the box is brought out and the children who participated can compare their progress and attitudes from three years earlier.

Wheel of Chance. The children contribute their suggestions for subjects (such as a fat lady, an astronaut, a frightened elephant), predicates (such as jumping rope, eating dinner, writing a letter), and phrases telling where (under a tree, on a boat etc.). The subjects are written around the outer edge of a large caktag circle. The same is done with the predicates and phrases. A hole

is then punched in the center of each circle. Each circle is then placed on a "contraption" as in the accompanying illustration. A child spins it. Whichever subject stops at the arrow is the subject of the story. The same is done with the other 2 circles. Some interesting combinations usually come up. The children then use their imaginations to write about how the peculiar situation could have arisen and how it will end. They especially enjoy the element of chance involved in arriving on the subject to be written about.



There's an alternative to the above when the teacher does not want to get involved in making the contraption. Write the subjects, predicates, phrases on small pieces of paper. Fold them into quarters with the writing inside. Put the subjects in one box, the predicates in another, the phrases in a third box. Let a child come up and pull one slip from each box.

Have the children blow bubbles (commercially prepared mixture) and write a story or poem about "What You Can See in a Bubble". "What It Feels Like to be a Bubble" or "The Adventures of a Bubble".

Thumbprint Stories. Each child presses his thumb on an inkpad and then arranges his thumbprints on paper to create a design. He can add to his design with pencil or crayon to develop it into an illustration. He then writes a story or "caption" to accompany his illustration.

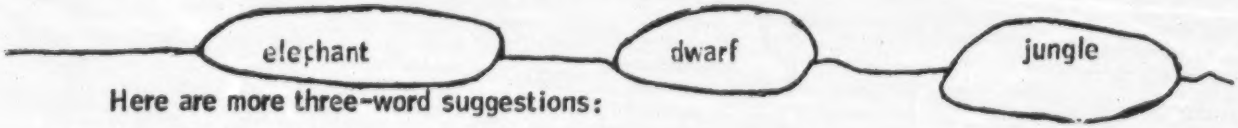
Indian Writing: If you have samples of Indian picture writing a good activity is to have the children "write" a story in picture writing. Then they can tell or write it in words afterwards.

Feel Box: Have a box with interesting objects, with unusual and differing textures. The children reach in and feel the objects. They then write of their reactions, feelings, etc.

Sound Effect Tapes: The class can be divided into groups with each group having the responsibility of building a sound effect tape around and emotion or idea. For example, a scary tape might be made from clanging chains, squealing balloons, etc. Each group plays their tape for another and the children write stories or poems about whatever comes to mind. It's interesting to compare the stories to the original intent of the tape.

Have about 4 or 5 shoes on a table for all the children to see (sneaker, beat-up loafer, working boots, high heels, ballet slipper, etc.) Encourage the children to examine the shoes. Each child then chooses a shoe he'd like to be. Pose the question: "If you were this shoe (i.e. ballet slipper) what kind of a life would you live?" You can tell me about your work, your owner, how you are treated, etc. From just a show some interesting stories are created.

Spin a Yarn: Two or three words are attached to a piece of yarn. Each child draws a string and spins his "yarn" around the words.



Here are more three-word suggestions:

silly-monkey-new

funny-boy-school

laugh-happy-play

smile-cake-friend

clown-red-noisy

party-joy-shout

Take a Word: Make a packet of slips of paper writing a character attribute (angry, kind) upon each slip. The child selects a slip and makes up a story about a person who is described by the word on the slip.

How We See Ourselves: Give each child a small purse size mirror and give them time to observe themselves. Have them write personal descriptions of themselves.

Collages: Have the children make collages using pictures from magazines. (Ex. figure of a lady with a tiger's head, smoking a pipe, with bird claw hands.) When these are finished the children write stories about the unusual people or things they have created.

SUCCESSFUL STARTING TECHNIQUES--II

The suggestions that appear in this section do not require the teacher preparation time necessary for the previous ones. They have all been teacher-tried and proved successful.

Pictures: Hold a large, colorful picture up in front of the room. You start off a story with an exciting sentence. Let each member of the class add something until the story is finished. The children might suggest several different types of endings.

Or give the children a series of pictures in which various actions have occurred and have them write their own account of what has happened.

Diary: Have the children keep a diary for a week--record of events and feelings, not trivia.

Who Am I?: Describe a T.V. personality or a classmate.

Unfinished Story: The children are given a situation (problem, comedy, fantasy, etc.) and they devise their own ending to the story. Or read aloud or write a few sentences on the board. The children finish a mystery story.

Or read an unfinished story to the class. You can buy a whole book of them or collect them from CEA Magazine. Have them complete story.

Mystery Story: Read a mystery story to the group. Then give them the ingredients for a mystery (such as a sheriff, escaped convict, young camper, stolen money,

abandoned car, telephone call for help, etc.) and let them write their own story.

Time Capsule: I asked the children to think of something to put in a huge capsule to be opened 5000 years later. I explained that they would have to be specific and tell how we used the item. Also we had to draw the item since these people might not be using what we have. This led to a discussion of fossils and history and how we learned about people before us. The results were quite funny and interesting.

Pattern Blocks: Let one or more children make something with the pattern or geo blocks. They may make whatever they wish. Then let the class look at what has been made and discuss it. When the children appear sufficiently stimulated, pass out paper so they may make a picture and write a story to go with it. Try to appreciate rather than be critical of their efforts.

For example: Two girls in my class made a zoo. After the discussion some children wrote about individual animals or about zoos in general. A few children wrote about the zoo as it was made in our room.

President Nixon: Take the picture of President Nixon. Cover the entire picture leaving only the eyes showing. What do the eyes tell you about this person? Do you know who this is?

Noisy Story: Have the children think up as many words as they can for sounds that are really noisy--roar, thunder, bang, crash, etc. Write these on the board. They can proceed to write "noisy" stories using several of the words which have been discussed. When finished the children read their stories into the tape recorder and try to put the proper sound effects to go with their stories.

Brainstorming: Try this association idea. Start the children out with a word and they proceed to tell what it makes them think of. Example: Cold makes me think of icicles; icicles make me think of mittens; mittens make me think of; etc.

Biographies: Suggest the children write biographies. They might write about another person in the class. Have the children pair off and interview each other to get facts. Use these facts in writing the biographies. You might have them write imaginary endings based on their child's choices of future, job, etc.

Topic of the Day: Each day I put a topic on the board which ranges from the "Astronaut's Mission" to "What would I feel like if I were a frozen pond". We discuss the topic for a few minutes early in the morning. Each child has his own little composition book with his name on it. When he has free time during the day, he can express himself by writing down his own thoughts on the subject.

Daily Occurrences: Using daily occurrences or current events, ask the child to imagine himself involved. Ex., if you were an astronaut on Apollo 15.....

Use Designs: Make designs such as the illustration. Or have the children create their own and tell about them. What is it? Where do you find it? Name it. Can it talk, sing, etc.

We read a story in the Lippincott series about a father who liked to change jobs. After discussing the story, the children told what they would like to be when they grew up and had to work for a living. Then they made pictures of themselves as they imagined they would look in their working role and wrote stories to go with the pictures.

Pet Mouse. We have a pet mouse in our room. Sometimes I ask the children to give me an exciting title for a story about the pet. Then we write a class story to go with the title, which I have written on the board. A variety of children supply a sentence at a time. I may suggest ideas for the sentences as needed. Finally I may say that it's time for a good closing sentence. The class or an individual may copy the story. It may be dittoed for everyone to share. If a child wishes to write his own story he is encouraged to do so.

Write a paragraph discussing a main character in a story you have read. Give a description, reason for his actions, what you think of him.

Write a flannelboard story. Make the props and present it to the class.

Use Recordings. Play a record of mood music and let children write what it makes them think of - how it makes them feel. Does it make them imagine a story? Try electronic music in this manner.

There are records available on just sounds--such as airplanes, cars, haunted houses--which will stimulate story writing.

Use Films, Filmstrips, Film Loops. Use these without sounds, then have children write about what they have seen. What sounds did they imagine, smells, etc.